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February, 1882

THE LIGHTS O' LONDON.

The way was long and weary,
But gallantly they strode,
& country led and lassie,
Along the heavy road.

The night was dark and stormy,

But blithe o' heart were they,
For shining in the distance

The lights o' London lay!

O gleaming lamps of London, that gild the city's crown!

What fortunes lie within you, O Lights of London Town!

With faces worn and weary,

That told of sorrow's load,

One day a man and woman

Cropt down a country road.

They sought their native village,

Heart-broken from the fray;

Yet shining still behind them

The Lights of London lay.

O cruel lamps of London, if tears your light could drown,

Your victims' eyes would weep them, O Lights of London Town.

—GEORGE R. SIMS.

LATEST MUSICAL ITEMS.

—LISZT's health is improving.

—"PATENHOE" generally pays.

—D'OTLEY CARTZ is in New York.

—GEISTINGER has been singing in Detroit.

—BOSTON swarms with "Mascot" troupes.

—"Das Quixote" is the title of Neuendorff's new opera.

—SIGNOR ROSSI's tour through the provinces was a success.

—BIANCA DOMADIO has been singing in Lisbon, with success.

—MARIE JANSEN has joined the Comley-Barton Opera Company.

—EMMA ABBOTT has added "Patience" to her company's repertoire.

—MARIE GEISTINGER's tour through the west has been very successful.

—THE PARIS OPERA is preparing a grand fête to celebrate the centenary of Auber.

—HAUG's British Operatic Minstrels have been performing at the Casino, New York.

—EMENTZ, the violinist, has been giving concerts recently, at Steinway Hall, New York.

—MR. HENRY LOZIERME, a well known puccio player, died recently at Tombstone, Arizona.

—THE performance of comic opera in German, in this country, is meeting with much encouragement.

—THE coming Opera Festival in Cincinnati is to be inaugurated by a performance of "The Huguenots."

—It is said that Wagner has given Herr Angelo Neumann the exclusive right to perform "Parsifal."

—IT is almost impossible to pick up a foreign newspaper, without seeing the name of an American prima donna.

—STAPLE "Pinafore" was presented by Gorman's Church Choir Company, on the 9th, at the Philadelphia Lyceum.

—MR. AND MRS. GEO. HERSCHEL's vocal recitals have been among the most attractive features of the Boston musical season.

—MR. MAPLESON's company began their season of Italian Opera at the Philadelphia Academy of Music on the 9th inst.

—BETWEEN the Strakosch company and Nahm's comic opera troupe, New Orleans has been having plenty of music lately.

—THE Metropolitan Throat Hospital is a New York institution for the relief of artists whose vocal organs have become impaired.

—IT is rumored in London that Mr. Gyo is making engagements with leading operatic artists for an American season next year.

—THE Kennedy family, famous as interpreters of Scotch songs, began a series of concerts at Stairway Hall, New York, on the 20th.

—SAULSBURG's Troubadours have been performing Bronson Howard's new play, "The Faun of the Glen," at the Brooklyn Park Theatre.

—A NEW comic opera by W. C. McCreery, of St. Louis, and entitled "L'Afrique," will be produced at the Bijou Theatre the present season.

—SALABATE, Sauret and Kotek are at St. Petersburg, with Joachim expected to arrive. Surely the Emperor is well supplied with violinists.

—THERE is a wicked Louisville paper which remarks that Brignoli can give points to an Egyptian mummy. This is unkind to the sprightly tenor.

—FRAULEIN MARIE WEICK, sister of Mme. Clara Schumann, has been on a concert tour in Sweden and Norway. Like her famous sister, she is a pianist.

—"APAJUNE, DES WASSERMANN" is the title of a new opera by Genée, recently produced at the Thalia Theatre, New York. It was pronounced a success.

—THE Comley-Barton troupe have "Mme. Favart" in preparation, and also a new opera, which is to be produced on a grand scale during the present season.

—It is reported that Miss Minnie Hauk will head an English opera company in this country next winter. It is to be hoped that Miss Hauk will secure the support of good artists.

—THERE can be no question as to the value of the influence which good organ concerts can exert; but if they are to do any good, the programme must be selected with the greatest care.

—BEETHOVEN's choral symphony is to be given in Boston on March 11, to close the series of concerts of the Symphony Orchestra. Mr. George Herschel is the conductor of these concerts.

—MASSENET's "Hérodiade" will probably be given before long in Paris, at the Théâtre des Nations. If "Lohengrin" should be given, Massenet's and Wagner's operas will be performed on alternate evenings.

—At her benefit at the Bijou Opera House, e^y York, "Little Corinne" appeared as Bettina in "Mascotte," "Cinderella" in the "Magic Slipper," r in the title role in "Olivette." Her performance w much admired.

—MISS LILLIAN NORTON, of Boston, known abroad Signora Nordica, and remembered in this country; connection with Gilmore's concerts at Gilmore's Garden, has been engaged for three years at the Grand Opera, St. Petersburg.

—Recent cable dispatches state that Materna is to receive \$10,000 for singing in sixteen concerts next May, and that Max Strakosch has offered \$87,500 to Schott the tenor, for a tour in this country, which may be authentic, or—otherwise.

—It is probable that, in spite of reports to the contrary, the Tricentennial Musical Festival will be held at Bristol, England, next autumn. It is understood that Mr. Charles Halle has been invited to be again the conductor, and that Mme. Marie Rose has been offered the position of leading prima donna.

—ACCORDING to the Paris Figaro, Sera Bernhardt has signed an engagement with the directors of the Paris Vendeville to appear there next winter in a new play by Sardou. This will cost the fair Sera 100,000f., which is her forfeit to the Comédie Française, and which would have been forgiven her if she had returned to the Maison de Molière.

—MR. CARL ROSA has commenced his season of English Oper^a, in London. Among the important works to be brought out are four operas by Wagner—"Lohengrin," "Tannhäuser," "The Flying Dutchman," and "Rienzi." Balfe's "Painter of Antwerp" never yet heard in England, and Berlioz's "Benvenuto Cellini." The company includes Mlle. Valleria, Miss Julia Gaylor, and the famous tenor, Herr Schott. Mr. Alberto Randegger will be the conductor.

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Musical Journal.

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QUEENS OF SONG IN AMERICA.

In an article on Mme. Patti's tour in this country, published in the London *World*, the writer indulges in reminiscences of the experiences of other singers in the United States. He says:—Very much depends on the way a singer is "prepared" before arrival. The moment Mme. Lucca set foot on American soil, the New York *Herald* published every morning a bulletin of what she had done the day before. Whether she went to a circulating library for German books, or whatever she did, there was her half column. So that on the evening of her first performance she was literally the nine days' wonder. Mme. Lucca, at her second "Faust" evening, made over \$7000, a sum unknown at the Academy, except during the combination opera with Parepa-Ross, Waehnel, Santley and Phillips, where one evening they took \$8000. Mme. Lucca made, in her winter & spring, \$152,000. Mme. Nilsson, about whom, before her arrival, there were seven columns small print of her biography in the New York *Herald*, in her first American season made a clear profit of \$246,000, and her manager, Max Strakosch, made \$80,000 besides. But the agent of Mme. Nilsson, and the following year of Mme. Lucca, was Mr. Henry Jarrett, at this moment the agent of Mme. Sara Bernhardt. Mme. Tietjens was not a success: and Mme. Albani was such a failure that the contract had to be broken, whether through her own fault, or through indifferent management, I am unable to say. Mme. Patti was not prepared as she should have been; and I do not say so now that the beginning has been spoiled. I am not one of those wizaries who after the game tell you, "You should have played the queen of hearts; I had the ace." Of course that is very plain, when the fifty-two cards are on the table. But I told Mme. Patti beforehand, and several times. Anyhow, if she did not take everything by storm, her great talent and captivating charm are sure to conquer in the end; only £80,000, which she hoped to take, are over \$40,000, and that I humbly beg to doubt. Jenny Lind, even, who took the cream of American enthusiasm, received from Barnum, who had so wonderfully managed her, as net avail of ninety-five concerts, \$177,675; to which must be added \$32,000, which she paid for forfeiture for withdrawing from the contract. But these times seem gone forever. Why, in one concert in Richmond, she made over \$12,000, and in the first concert in New York, sold by auction, no less than \$17,804 (about £8600)! And the most remarkable part of the affair is that she gave six concerts after each other in New York, the last one bringing over \$16,000.

"IL DUCA D'ALBA," the recently discovered posthumous operas by Donizetti, is to be produced at the Apollo Theatre, Rome

—It seems that the Odessa mob was mistaken in attacking Sara Bernhardt as a Jewess. She is of Hebrew origin, but she is in religion a Catholic, having received both baptism and her first communion at the Church of Auteuil.

—Sto. Ricordi recently brought suit, in Vienna, against a certain impresario for fees for performing "Il Trovatore," and when the defendant insisted that proof should be brought forward that Verdi really composed that opera, the judge actually sustained the point! Verdi will now have to prove that he is the composer of the operas which have been credited to him.

DEATH OF MR. MACK, THE COMPOSER.

Edward L. Mack was born in Stuttgart, Germany, August 24th, 1826. He came to this country when about six years of age.

His first knowledge of music was obtained at the Institution for the Blind, Philadelphia, having been admitted as a pupil in 1844.

His progress here was so rapid, and his musical talent so marked, that in a few years after entering upon his studies, he was employed as teacher, which position he held continuously until his marriage, in 1868, with the exception of a month's engagement as special instructor in New London, Ct. In the latter named year he was appointed teacher at the Academy for the Blind, Macon, Georgia.

After remaining at that institution for some considerable time, he resigned his position and returned to Philadelphia, where, for a number of years, he taught and composed music.

In January, 1869, he opened a store on Spring Garden Street, in the latter named city, where he engaged in the sale of pianos, organs and music.

Mr. Mack has composed a great many musical compositions, perhaps more than any other writer in America. His productions possessed much merit, were pleasing, and generally became popular, which made them eagerly sought for by publishers. He was versatile in style, writing instrumental and vocal, humorous or sentimental pieces with equal facility.

He wrote under many assumed names, his favorite nom de plume being "Pierre Latour."

The last composition of the higher order of Mr. Mack's productions, is a beautiful fantasia entitled, "Dreams of the Past."

Mr. Mack was well known as a warm-hearted, genial gentleman; his nature was unselfish to a marked degree, and few men derived more pleasure in doing good to their fellow beings. If obeying the command "Love thy neighbor as thyself," constitutes the groundwork of a Christian life, then he was indeed a follower of the Master.

In business circles his reputation for straightforwardness and integrity was unquestionable.

He departed suddenly from time into eternity early on the morning of January 7th, mourned by all who knew him.

DEATH OF CAROLINE RICHINGS-BERNARD.

Mrs. Mary Caroline Reynoldson Richings-Bernard, the well-known English opera singer, died of smallpox in the city of Richmond, Va., early on the morning of January 14th. On the evening of the same day her remains were interred in Hollywood Cemetery.

Mrs. Richings-Bernard, who was among the first to make English operas popular in this country, was born in England, and when a child was brought to this country by her father, J. P. Reynoldson, a writer and adapter of plays, who settled in Philadelphia. She first appeared in public as a pianist, at a concert given by the Philharmonic Society, in Musical Fund Hall, on November 20, 1847. Her father died in 1851 and she was adopted by Peter Richings, then stage manager of the Walnut Street Theatre, who brought her out at that theatre a year later under the name of Caroline Richings. She made her debut on February 9th, 1852, in "The Child of the Regiment." In the following year, on March 21st, she made a great hit as *Stella*, in the comedy of "The Prime Donna." She possessed a fine voice, and in the hands of Mr. Richings she soon rose to a prominent position and was a great favorite with Philadelphia play-goers. She first made her bow in Italian opera at the Academy of Music, March 7, 1857, singing *Adalgisa*, in "Norma." She became a member of the stock company of the Walnut Street Theatre in 1857, and remained there until January 12, 1859, when she left thence for the purpose of singing with a travelling English opera company, under the management of Peter Richings. This was one of the first combinations of the kind in America, and for many years it was highly successful. In Boston, on Christmas, 1857, Caroline was married to Pierre Bernard, a singer. Mr. Richings disbanded his company after Caroline's marriage and retired from the stage. Of late years the Bernards made their home in Baltimore, where Mrs. Bernard taught music. In 1880, however, they settled in Richmond, where they have lived ever since, supporting themselves by teaching music. They had no children. Mrs. Bernhardt's last appearance in Philadelphia was in connection with the production of the operas "Pinafore" and the "Electric Light" at the South Broad Street Theatre.

THE \$1000 PRIZE.

William Wallace Gilchrist, who won the \$1000 prize offered by the Cincinnati Musical Festival Association for the best original composition for chorus and orchestra, is a Philadelphian. He was born in Jersey City and removed to Philadelphia in his ninth year, where he lived up to the fall of 1872. His musical education was acquired in Philadelphia, his only preceptor being H. A. Clark, professor of music in the Pennsylvania University.

—It is said that Verdi, the great composer, has invented a new instrument.

—August Wilhelm will go to London to play in the orchestra at the Wagner performances.

—Mme. GERSTER sang with great success in New Orleans, in "The Magic Flute," "Sonnambula," and "La Traviata."

—Mme. ALBANI has met with great success in Berlin, where she sings opera in Italian, supported by a company which sings in German.

—Mme. MINNIE HAUKE has been greatly complimented by the Boston press during the Mapleson season there, and received quite an ovation on her appearance in "Carmen."

—STRAUSS' opera of "The Merry War" has positively made a furore at Vienna. One number—a waltz song—had to be repeated eight times in order to satisfy the encoreists. Mme. Strauss cried with joy at her husband's triumph.

—MR. WILLIAM F. APTHORPE, of Boston, the well-known musical critic, has been invited by a number of Brooklyn gentlemen to give a series of six lectures on music, in the hall of the Long Island Historical Society, in the latter city. The subject of his first lecture will be "From St. Ambrose to the French Déchanteurs."

—IT is said that the symphony concerts by Theodore Thomas and his orchestra, so far from bringing in a snug little sum to hand over to the Associated Charities, will not cover the expenses of the orchestra, to pay which a call will have to be made upon the guarantee fund. Mr. Thomas and his musicians did their share of the work admirably, and the concerts were the delightful artistic events of the season, though not pecuniarily successful.

—THE New York Philharmonic Society held its third concert of the season at the Academy of Music, New York, on the 14th inst. The Academy was completely crowded with an audience that thoroughly appreciated the finished manner in which the works on the programme were rendered. Mr. Raphael Joseffy was recalled four times after his masterly performance of Beethoven's G major concerto, and being compelled to play again by the applause, which continued loud and long, he played for the first time in public his own arrangement of the aria and prelude from Bach's violin suite, which made quite a favorable impression on the audience.

—A NEW ORLEANS critic thus refers to the singing of "Mrs." Gerster, as he calls her: "Some of her trills are afar off with passionate intoxication, others are 'white and wet' with the tears of grief. Each chromatic scale, each grupeto, has its marked meaning and successful intention. When her voice competes with an instrument in the orchestra, as in the point d'orgue of the folly scene, there vibrates in her an unknown power, which cannot be expressed, but which nevertheless, clearly reveals the impassable chasm which lies between mechanism, however perfect, and the eloquence of the soul." The critic may recover. Such attacks are not necessarily fatal.

—THE second concert of the Oratorio Society, of Baltimore, which took place recently in the grand hall of the Fifth Regiment Armory, was by far the largest and most successful choral performance ever given in that city. Every seat was filled and all the standing-room occupied. Mendelssohn's "St. Paul" was given by a mixed chorus of 700 voices, assisted by a chorus of 100 boys. The solos were sung by Miss Hattie Louise Simms, soprano; Miss Antonia Henne, contralto; Mr. Jules Jordan, tenor, and Mr. Franz Remmert, bass. Mr. F. Fincke was the conductor, and Mr. Harold Randolph, organist. The society, which has been remarkably prosperous since its formation, will take part in the May Festival, in New York, next spring.

PATTI'S ECHO SONG.

E. LAGRANGE.

Andante espressivo.

a tempo.

poco ritard.

mf

ritard.

ritard.

a tempo.

8va...
ECHO.

8va.....

Patti's Echo Song.

8va.....
ECCHO.

8va..... 8va..... 8va..... 8va..... 8va.....

tr *tr* *tr* *tr* *tr* *tr*

mf *decreas.* *ff* *pp*

Musical score page 5, measures 5-8. The vocal line continues with eighth-note patterns. The piano accompaniment includes dynamic markings: mf, decreas., ff, and pp. Measures 5-6 show eighth-note chords. Measures 7-8 show eighth-note patterns.

8va..... 8va..... 8va.....

ff *pp* *ff* *pp* *ff*

Musical score page 5, measures 9-12. The vocal line consists of eighth-note patterns. The piano accompaniment includes dynamic markings: ff, pp, and ff. Measures 9-10 show eighth-note chords. Measures 11-12 show eighth-note patterns.

8va..... 8va..... 8va.....

pp *ff* *pp* *ff*

Musical score page 5, measures 13-16. The vocal line consists of eighth-note patterns. The piano accompaniment includes dynamic markings: pp, ff, and ff. Measures 13-14 show eighth-note chords. Measures 15-16 show eighth-note patterns.

8va..... 8va..... 8va.....

pp *ff* *f* *p*

Musical score page 5, measures 17-20. The vocal line consists of eighth-note patterns. The piano accompaniment includes dynamic markings: pp, ff, f, and p. Measures 17-18 show eighth-note chords. Measures 19-20 show eighth-note patterns.

Queen of the Meadows.

VOCAL WALTZ.

Words by WALTER PHILLIPS.

Music by PAUL DE CERNAY.

p

Thro' the mead - ows roam -

p

ing, In the spring - tide gloam - ing, While the soft dews

Gent-ly - dif-fuse with the sweet breath of the ro - ses; There midst

flow'r's re - clin ing Pale stars o'er her shin -

ing, On mos - sy throne With ferns o'er - grown The Queen of the

Mead re - pos - ea. Wake! wake tho' the night be ad-

cres.

vان - cing, Come, come where the moonbeams are glanc - ing, Hark!

8va.....

cres.

Queen of the Meadows.

4

rall.

hark the sweet morn - sic en - tranc - ing, Ris - ing to wel - come the Mead - ow
8va.....

Queen.

a tempo.

But when night is dy - - ing Morn's sweet breez - es

Queen of the Meadows.

Cast - ing her gems o'er the ro - - ses; Yet when day..... is.

break - - ing, When the birds are wak - - ing,

We'll seek the bow'r's, where midst the flow'r's The Queen of the Mead re-

pos . es .

pp

Queen of the Meadows.

EVENING CALM.

(ROMANCE.)

W. LEGE. Op. 103.

Andante sostenuto cantabile.

p dolce ed espressivo.

1 5 ten.

a tempo.

cres - - - - - dec - - - - -

do.

mf

poco più mosso.

ritard.

più. f

ritard un poco.

Ped. * Ped. * Ped.

Evening Calm.

Musical score for organ, page 220, featuring five staves of music with various dynamics and performance instructions:

- Staff 1:** Treble clef, B-flat key signature. Pedal points at measures 1, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, 25, 27, 29, 31, 33, 35, 37, 39, 41, 43, 45, 47, 49, 51, 53, 55, 57, 59, 61, 63, 65, 67, 69, 71, 73, 75, 77, 79, 81, 83, 85, 87, 89, 91, 93, 95, 97, 99, 101, 103, 105, 107, 109, 111, 113, 115, 117, 119, 121, 123, 125, 127, 129, 131, 133, 135, 137, 139, 141, 143, 145, 147, 149, 151, 153, 155, 157, 159, 161, 163, 165, 167, 169, 171, 173, 175, 177, 179, 181, 183, 185, 187, 189, 191, 193, 195, 197, 199, 201, 203, 205, 207, 209, 211, 213, 215, 217, 219, 221, 223, 225, 227, 229, 231, 233, 235, 237, 239, 241, 243, 245, 247, 249, 251, 253, 255, 257, 259, 261, 263, 265, 267, 269, 271, 273, 275, 277, 279, 281, 283, 285, 287, 289, 291, 293, 295, 297, 299, 301, 303, 305, 307, 309, 311, 313, 315, 317, 319, 321, 323, 325, 327, 329, 331, 333, 335, 337, 339, 341, 343, 345, 347, 349, 351, 353, 355, 357, 359, 361, 363, 365, 367, 369, 371, 373, 375, 377, 379, 381, 383, 385, 387, 389, 391, 393, 395, 397, 399, 401, 403, 405, 407, 409, 411, 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Bon-Ton Polka Quadrille.	Handsome Corporal Polka.	Robinson Schottische Quadrille.
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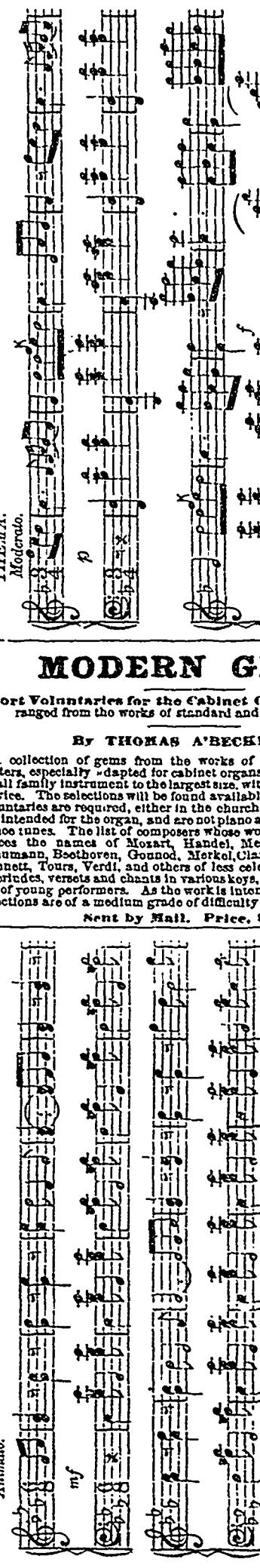
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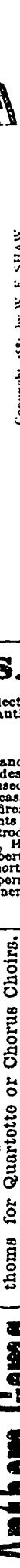
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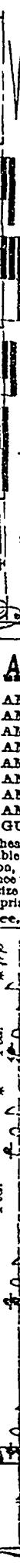
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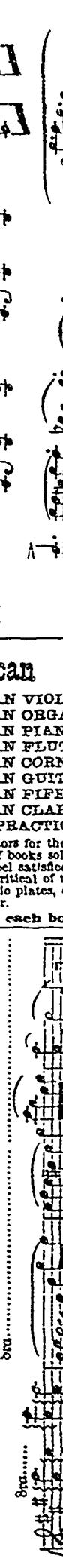
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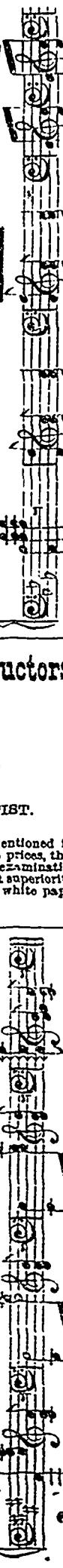
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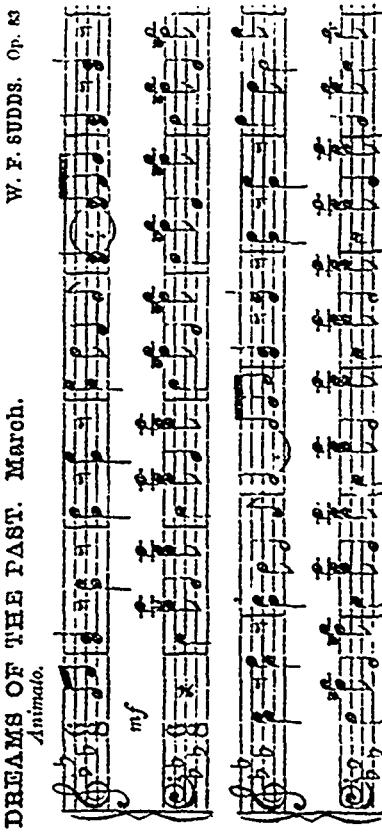
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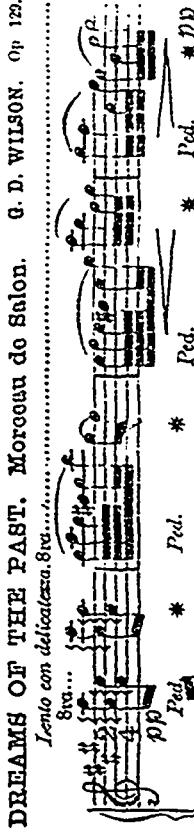
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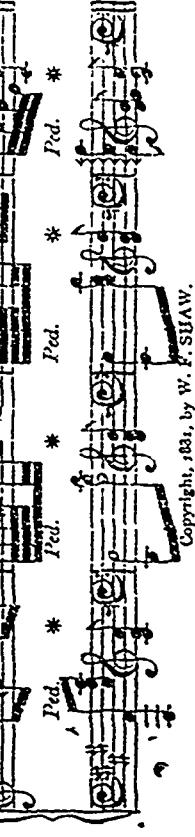


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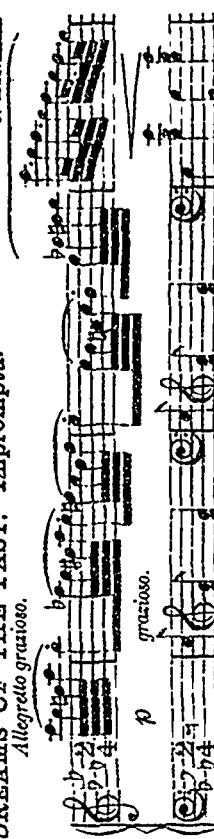
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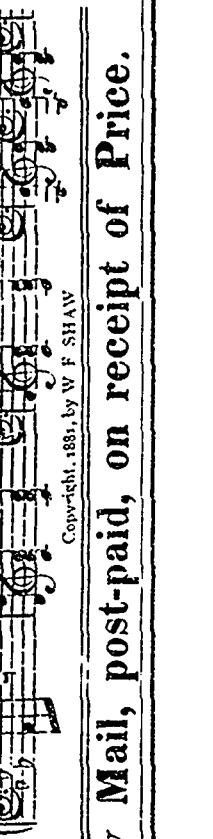
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LE JOURNAL MUSICAL.

NOUVELLES ARTISTIQUES CANADIENNES.

— M. John Canidge, de Bowmanville, Ont., a pris une patente (No 261,027), aux Etats-Unis, pour un accouplement d'orgue.

— M. Stanislas Drapet a accepté la direction du chœur de la cathédrale d'Ottawa, chargé devenu vacant par la mort de M. l'abbé Duhamel.

— Un élégant pupitre à musique a été présenté, la veille du jour de l'an, à M. François Boucher, violoniste, par ses amis amateurs-musiciens de St-Boniface, Manitoba.

— Sous la rubrique de *Society gossip*, le *Star* annonce que des soirées musicales ont été données récemment par Mme Gilbert Scott, Mme A. F. Gault et Mme Honey.

— Le quatuor du club de raquettes de Lévis, est à répéter les plus belles chansons françaises et anglaises pour son prochain concert, qui aura lieu au commencement de février.

— M. J. B. Paquet, organiste de la Congrégation des jeunes gens de St-Sauveur de Québec, a reçu un élégant cadeau de ses amis musiciens, à l'occasion de son récent mariage.

— Mlle Warwick, de Dalesville, a donné récemment un concert d'orgue à l'Olivet Hall, Lachute. Le choix du programme et l'exécution de l'aimable artiste ont donné parfaite satisfaction.

— M. A. Desève, violoniste, s'est fait entendre en concert, à Charlestown, Mass., le 19 janvier dernier. On ajoute qu'il a dernièrement fait l'acquisition d'un remarquable violon "Guarnerius."

— L'admirable *Musit, chrétienne*, d'Adam, a été entendu à Noël, pour la première fois, dans les paroisses reculées de St-Pierre (chanté par M. Desjardins), et de Lorette (par M. St-George), du Manitoba.

— Un concert bénéfice a été offert à notre aimable cantatrice canadienne, Mme M. A. Joly, au Merrill Hall, Detroit, Mich., le 26 janvier dernier, par plusieurs des artistes les plus distingués de cette ville.

— M. J. S. Coolican, riche marchand d'orfèvrerie de Winnipeg, a fait don, le jour de Noël, aux églises catholiques de Winnipeg (Ste-Marie) et du Portage La Prairie, de deux magnifiques tableaux à l'huile, valant chacun \$150.

— Les RR. PP. Rédemptoristes et l'organiste de l'Eglise St-François de Québec ont présenté une jolie somme d'argent à la société St-Cécile, en reconnaissance des services que cette excellente société rend chaque dimanche au jubé de l'orgue.

— La paroisse de Plante-Genot a fait une acquisition précieuse dans la personne de Mme Proulx, qui touche l'harmonium de la manière la plus habile. Elle a été, lors des fêtes récentes, la recipiendaire d'un fort joli cadeau avec adresse.

— Le *Sun*, de Winnipeg, dit que M. François Boucher compte plusieurs jeunes demoiselles au nombre de ses élèves de violon, et ajoute qu'il se propose d'organiser en petit orchestre les nombreux élèves qu'il compte déjà au collège de St-Boniface.

— M. le prof. L. Ringuette, organiste, M. M. Leblanc, violoniste, M. Graham, cornettiste et M. P. Loblanc, ainsi que Mme J. McCrae et Mme Lavache, cantatrices, ont, tous ensemble, concourru au succès musical des offices de Noël, à Moncton, N. B.

— Le Manitoba du 12 janvier, annonce que M. François Boucher, violoniste, de St-Boniface, organise un second concert, qui aura lieu à Winnipeg, vers le mi-février. A cette soirée, M. Boucher exécutera également plusieurs solos sur le violoncelle.

— L'Epiphanie a été célébrée à St-Charles de Bellegarde avec un éclat inaccoutumé. Mme Crémault, l'organiste zèle de cette paroisse, avec le concours de Mmes Gagné, Crémault et Faucher et de M. N. Labrecque, avait organisé un chant digne de la circonstance.

— Il est question de doter l'église de Ste-Ursule d'un orgue. Le fabricant ne pouvait pas subvenir seul aux frais d'achat, la paroisse est disposée à combler le déficit au moyen d'une contribution volontaire. Nous félicitons ces généreux paroissiens de leur esprit de progrès.

— M. Frédéric Bédard, l'habile organiste de l'Eglise Ste-Marie, de Providence, R. I., a reçu des membres de son chœur de chant une magnifique canne à pommeau d'or, de la valeur de \$30, à titre d'étreintes du jour de l'an et comme témoignage d'estime et de reconnaissance.

— Aux funérailles de Mme M. Earley, membre du chœur de l'Eglise Ste-Marie de Glen's Falls, N. Y., le chœur a exécuté une messe de *Requiem* de J. O. D. de Bondy. A l'entrée du cortège, l'organiste a exécuté la marche funèbre de Beethoven et, à la sortie, celle de Händel.

— M. Louis Mitchell, de Montréal, contractait, au commencement de janvier, avec la fabrique de St-Thomas de Montmagny, pour la construction d'un magnifique orgue à deux claviers avec pédalier de 30 notes. Ce bel instrument aura 34 registres, comprenant 24 jeux parlants. Le coût est de \$3000.

— Les membres de l'Union musicale des Trois-Rivières ont profité de l'occasion du récent anniversaire de la naissance de M. Thomas Desaulniers pour lui présenter un témoignage de reconnaissance pour ses précieux services comme chef de la Fanfare et pour son zèle constant pour le succès de l'Union Musicale.

— Les services artistiques de notre distingué violoniste, M. Oscar Martel, ont été requis par la Société Philharmonique de Toronto, que dirige M. H. Torrington, pour le concert qu'elle a donné en cette ville, le 17 janvier dernier. M. Martel y a exécuté, avec un brillant succès, la *Ballade et Pastorale* de Vieuxtemps.

— MM. Evariste et Antonio Pratt, tous deux frères de notre entreprenant importateur de pianos et d'orgues, M. L. E. N. Pratte, se rendent à Bowmanville, Ont., dans les premiers jours de février, pour y étudier à fond, pendant quelques années, la construction des pianos, dans les célèbres ateliers de la florissante Compagnie "Dominion."

— A la récente fête du supérieur du Séminaire de Nicolet, le chœur, l'orchestre et la fanfare de l'institution, habilement dirigés par M. Hardy de Chatillon, "ont fait résonner les échos d'alentour" de la manière la plus charmante. Une cantate, adaptée à un extrait des *Noces de Figaro* de Mozart, figurait sur le programme de cette brillante fête.

— M. Z. R. Hamel, directeur de l'Orphéon de St-Jean, a reçu de ses amis musiciens, le jour de Noël, comme marque d'appréciation de ses services habiles, un riche cadeau, consistant en une magnifique montre avec chaîne d'or de la valeur de \$150. Nos cordiales félicitations à M. Hamel sur ce témoignage flatteur que nous savons être si bien mérité.

— La florissant Athénée canadien, de Cohoes, N. Y., a donné sa première séance musicale et dramatique le 19 janvier dernier. Dans les entr'actes, Mme Exilda Marcille a chanté *Judith*, Mme Adèle Lavigne, *Jeanne d'Arc à Rouen*, et Mme Marcille et M. le Dr J. L. Archambault, le duo historique Alain Blanchard. Mme René Hudon, organiste de l'Eglise St-Joseph, accompagnait au piano.

— Le vénérable artiste-peintre octogénaire, M. Ant. Lamondon, de la Pointe-aux-Trembles, près Québec, qui consacre généreusement tous ses travaux artistiques à l'embellissement de l'église de sa paroisse, recevait, ces jours derniers, une députation de ses co-paroissiens, le respectable curé de l'endroit en tête, qui voulut lui présenter une magnifique adresse, accompagnée du doux charmantes statues de bronze représentant les célèbres peintres Rubens et Rembrandt.

— M. S. Mazurette a donné, le 5 janvier dernier, au Merrill Hall, Detroit, le concert annuel de ses élèves. Plus que jamais l'éclatant succès obtenu par ceux-ci a-t-il confirmé la haute réputation d'habileté dont jouit si justement notre artiste canadien. Le chant de Mme F. D. Budd a été particulièrement admiré, et, dans la longue liste des pianistes qui se sont le plus distingués, nous avons remarqué avec satisfaction les noms d'un grand nombre de compatriotes.

— Les journaux de Berlin ne tarissent pas d'éloges sur le compte de notre Albani, qui est en ce moment en représentation à l'Opéra Impérial. La célèbre cantatrice a débuté par la *Lucia de Donizetti*, qui lui a valu un éclatant triomphe. Celui-ci s'est renouvelé dans la *Marguerite de Fauve*. Depuis Adelina Patti, dit la *Munkrtung* de Berlin, Mme Albani est la plus grande cantatrice que nous ayons entendue. Elle est infiniment supérieure à Mme Gerster, dont le public de Berlin était si étrangement engoué."

— Le 11 janvier, M. L. E. N. Pratte a signé un contrat avec la Compagnie d'Orgues et de Pianos "Dominion," de Bowmanville, Ont., pour l'achat de quatre cents (400) pianos, droits et carres, de cette célèbre manufacture, — livrables, cent dans le

cours de l'année présente, et cent autres en 1883-84 et 85, respectivement, avec option d'augmenter la commande au besoin. C'est certainement la transaction la plus importante de cette nature qui ait été conclue, jusqu'à ce jour, en Canada. La politique nationale semble ainsi favoriser à la fois le vendeur et l'acheteur, si l'on en juge par l'immense débit qui se fait de ces excellents instruments.

— Le *Sun*, de Winnipeg, est un des journaux anglais les plus entreprenants du Manitoba. L'art musical est loin d'être négligé par notre confrère lointain, qui lui consacre, chaque semaine, une colonne entière. Nous lui empruntons les nouvelles suivantes : La Société St-André a donné une soirée musicale le 25 janvier. Le Dr Maclagan annonçait un "ballad concert" pour le 31. Un nouvel acordeur de piano, M. Fred. Hill, vient de se fixer à Winnipeg. Le commerce de musique de M. Harry Prince "marche sur des roulettes." Un orgue à tuyaux doit être bientôt installé à Emerson. Les membres de certains choeurs d'église réclament un salaire : un correspondant leur répond qu'ils seraient mieux d'apprendre leurs notes avant que d'être si pressés de les présenter. Un excellent musicien, M. Sidney M. Lake, organiste de la cathédrale de St-Jean, de Winnipeg, vient de mourir en cette ville.

— L'inauguration solennelle du premier orgue à tuyaux installé dans les Cantons de l'Est, a eu lieu jeudi, le 12 janvier dernier, dans la magnifique église de St-Christophe d'Arthabaska. Ce magnifique instrument est sorti des ateliers renommés de M. Louis Mitchell, de Montréal. Douze prêtres, des paroisses voisines, assistaient à cette intéressante cérémonie, et, malgré ses dimensions assez vastes, l'église pouvait à peine contenir la foule immensoe accourue non seulement de la paroisse de St-Christophe, mais aussi de Victoriaville, de St-Norbert, de St-Paul, de Warwick et de plus loin encore. L'éloquent prédicateur de la circonstance, M. l'abbé L. H. Paquet, de Québec, développa admirablement dans son magnifique discours, ces paroles appropriées qui lui avaient servi de texte : *Laudate Dominum in sono tubæ, laudate cum in chordis et organo.* A notre artiste distingué, M. Samuel Mitchell, était dévolue l'agréable tâche de faire valoir toutes les belles qualités de ce superbe instrument, l'un des mieux réussis de notre habile facteur. "M. Mitchell s'est surpassé, dit l'*Union des Cantons de l'Est*. Son exécution a fait ressortir tout le solide et le brillant de l'orgue, la richesse et la pureté du son, l'incroyable perfection des jeux d'imitation, l'éclat imposant du Grand-Orgue et la suavité du Récit."

— Le Septuor Haydn, de Québec, paraît être la seule organisation artistique de la Province jouissant d'une vitalité remarquable et d'une persistance rassurante. Le magnifique concert qu'il a donné à Québec, le 5 janvier dernier, n'a fait que confirmer la haute réputation d'excellence dont jouit, à si juste titre, cette vaillante société,—la plus artistique, assurément, de toute la Puissance du Canada. M. les sociétaires s'étaient adjoint le précieux concours de deux cantatrices distinguées, Mme Vincent Browne et Mme Beaulieu, ainsi que de deux habiles pianistes, Mme Paré, déjà très avantageusement appréciée à Québec, et Mme Euphémie Coderre, qui, dans le large concerto de Henselt surtout, est allée cueiller à Québec ces lauriers que les dilettanti de Montréal lui décernent si spontanément chaque fois qu'il leur est donné de l'entendre. M. G. LeMay, flûtiste, a fait un début des plus heureux. Un modeste obligato de violon a suffi pour révéler en M. Arthur Lavigne l'artiste estimé et applaudi de tous les concerts auxquels il prête son gracieux concours. Programme des plus attrayants, du reste, sur lequel on retrouve les *Soirées du printemps*, quintette de Félicien David, un autre quintette tiré du *Don Juan*, de Mozart,—puis, à titres de primeurs ici, les brillantes ouvertures *Dame de Pique de Suppé*, et la *Lyre françoise de Kelor-Bala*.—quatre morceaux enlevés par nos habiles musiciens.

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